

# American Art News

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## AMERICANS ORGANIZE INGRES EXHIBITION

And Paris Wonders If Display of Work  
By Master Draughtsman Will Mark  
Inception of a "Classical Revival"

PARIS.—The Association Franco-Américaine d'Expositions de Peintures et de Sculptures, whose leading spirit is Mr. Walter Berry, president of the American Chamber of Commerce in Paris, has to be thanked for the magnificent Ingres display organized for the benefit of soldiers who have suffered from facial mutilations. The 234 pictures and drawings hung in the exhibition rooms of the Chambre Syndicale de la Curiosité et des Beaux Arts are the most representative that could be gathered. They were obtained from numerous private collectors and dealers, from the Musée Ingres in the painter's native city, Montauban, and from the museums of Brussels, Orléans, etc.

The variations in favor Ingres knew during his lifetime have continued to the present day. He is not yet unanimously accepted, is alternately "dropped" and "taken up" in the most unexpected quarters; but the opposition he met with at the outset of his career, when he was accused of "scandalous audacity" and called a "savage" and a "brutal realist," has frequently been a welcome argument for self-justification by those very artists who consider him an "awful bore." If they will give him credit for nothing else, they should thank him for supplying them with a precedent.

A few years ago, on the occasion of a big David-Ingres memorial at the Petit Palais, the young modernists said: "You can't go beyond Ingres. He is the limit. Therefore something else must be tried." That seems sound enough. Since then different members of this very same group have declared Ingres to be the only light which guides them, and, true it is, their work does, in some cases, testify to this adhesion, though often it touches the steeple David when aiming at the star Ingres.

It is interesting to learn the names of certain modern artists who, to the knowledge of M. Henry Lapauze, curator of the Petit Palais and the greatest living authority on Ingres, have admired Ingres without making the futile attempt of imitating the inimitable. They are: Cézanne, who, says M. Lapauze, was "fou du dessin d'Ingres," Degas, Signac and Maurice Denis.

In the present exhibition the portrait of the Vicomtesse de Tournon has that vividness of facial expression in the famous portrait of Monsieur Bertin at the Louvre. Other remarkable paintings are those of the Duke of Orléans, lent by the present Duke, painted in 1842, and of Mme. Moitessier, wearing a dress with a floral design, rendered with a skill surpassing description. In the portrait of Napoleon as First Consul the red of the costume is another typical feat.

Among the sometimes too academic compositions Ingres is here entirely himself in the exquisite "Odalisque et l'Esclave" from Sir Philip Sassoon's collection. "Vénus Blessée" is a wonderful adaptation of Greek technique and feeling. A few other compositions are annunciative of Puvis.

Ingres, born in 1780, painted already like the master he was to become at the age of twenty-four, as his self-portrait here proves, and still like the master he had been in extreme old age (he died at eighty-seven); his competence never wavered, and he thought, as he painted, superiorly. M. Lapauze has recalled one of his sayings: "Faint praise of the beautiful is an offense."

It will be interesting to observe the reactions to which this exhibition will give rise among the younger school. Will it enforce the convictions of those who were already inclined to a classical revival? Or will it increase the obstinacy of the modern Delacroixes? Most certainly it will not pass without leaving an imprint. —M. C.

## Culture Will Supplant "Kultur"; Big Art Exhibition for Potsdam

BERLIN.—During the war the contrast between Potsdam and Weimar was often mentioned. The separate mental tendencies of these two centres had a very intense influence on the fate of Germany. Potsdam, residence of Frederick the Great, was the place where every ideal of militarism was concentrated; Weimar, sojourn of Goethe and Schiller, was wont to pass everywhere for the centre of German education and culture. To overcome this contrast, it is now planned to hold a great art exhibition in the orangery of the grounds at Potsdam.

It will take the form of a great "summer festival," with art exhibitions, stage performances in the open air, lectures, etc. It will be opened in June and last till the middle of September, and will be the goal of art pilgrimage.

## "If It's Art, It's in The Art News"

### GERMANS ASK WORLD TO ADMIRE BOOKS

Special Exhibition at Frankfort Calls  
Attention to "Luxury Printing" and  
Traces History of Art in the Nation

FRANKFORT.—A special part of the 1921 Spring Fair at Frankfort consists of an exhibition of "édition de luxe" books, being a continuation of the display called "The German Book" at the Autumn Fair, of which I spoke in a former article. The managers

### WHITING HEAD OF AMERICAN MUSEUMS

Cleveland Man Elected President of  
Association at Convention — Next  
Meeting Is to Be Held at Buffalo

CLEVELAND.—The general tendency of the day to make museum collections serve as vital factors in stimulating popular interest in the arts and sciences was evidenced in practically every session of the sixteenth annual meeting of the American Association of Mu-



ANNE, MARCHIONESS MONTGOMERY

By ROMNEY

Bought by Colonel Charles Clifton from the E. R. Bacon Collection and lent to the Albright Art Gallery, Buffalo

took the view that it was as necessary to bring about relations of culture between the nations, as it was to bring about commercial understanding: the economic values gained in this way, though they cannot be expressed by figures, are nevertheless of great importance. A display of books, it was argued, was just the right thing for Germany to awaken sympathy abroad, because the nation always has achieved great things in this direction.

Beginning with the famous "Gutenberg Bible," which represents the first luxury-print, the exhibition contains all sorts of modern editions inspired by old examples. Book illustrations are also shown and even such famous names as Slevogt and Corinth are among them. Graphic work is represented by the well known Prestel Society and Marées Society and fills a special room.

That particular part of the exhibition called "The Beautiful Dutch Book," was arranged by the Dutch bibliophile society called "Joan Blaen," founded in 1917 and bearing the name of a great Seventeenth Century printer. The display follows the progress of Dutch printing from the beginning of the Sixteenth Century to the present, by modern luxury editions, new type faces, ornamentations and illustrations. —F. T.

seums. The session was held at the Cleveland Museum of Art and nearly one hundred delegates were present, representing leading museums of art, science and history throughout the country.

The programme was filled with papers dealing with every phase of museum work. These drew out discussion that was, in the main, constructive and to the point.

In both the papers and in the discussions, there was apparent a general desire to make of the museums active factors in educational life, one speaker referring to the museum worker's function as being "first to preserve and then to serve."

Officers were elected for 1921-22 as follows: President, Frederic Allen Whiting, Cleveland Museum; vice-president, Chauncey J. Hamlin, Buffalo Society of Natural Sciences; secretary and assistant treasurer, Harold L. Madison, Park Museum, Providence; assistant secretary, Amy L. Bates, Park Museum, Providence; councilors—Henry Fairfield Osborn, New York; Robert W. DeForest, New York; Paul M. Rea, Cleveland; Charles R. Toothaker, Philadelphia; Clyde H. Burroughs, Detroit; Delia I. Griffin, Boston; Edmund Otis Hovey, New York.

The 1922 meeting will be held at Buffalo.

## TAX ON ART SALES STIFLES INDUSTRY

John Quinn as Spokesman for Whole  
Art World Pleads With Congress to  
Remove Levies That Keep the Col-  
lectors from Buying Works of Art

Last week THE AMERICAN ART NEWS presented the plea of the art world, as voiced by John Quinn, to Congress and the nation, asking that the movement to place a tariff back on works of art be defeated.

This week it presents Mr. Quinn's argument in an even more vital cause, in which he urges that the present internal revenue tax on sales of works of art be removed. He plainly tells the law-makers and the country that the present stagnation (verging onto ruin) in the art trade is directly due to the discriminatory and unjust tax on sales of art.

"No great collections have been in process of formation since the tax has gone into effect," say Mr. Quinn. "During the first three months of the operation of the tax, six of the largest art houses in the United States suffered a loss of three-quarters of their business, while smaller firms showed a corresponding decrease. So harmful has the tax been to them that the government not only realized but a small amount therefrom, but actually endangered a legitimate industry."

"There is no doubt that the longer the tax remains in force, the smaller will be the volume of business which the dealers are able to indulge in, and its continuation is causing an increasing amount of apprehension and dismay."

That the present law discriminates against art is pointed out by Mr. Quinn. He says:

"Jewelry, which is a luxury, can in no sense be compared to art. A man forms a collection of works of art and that art ultimately finds its way into a public gallery. A woman buys jewels but they do not go into museums or galleries. Yet, under the present revenue law, jewelry is taxed 5 per cent only on sales to the ultimate consumer; that is to say, jewelers can trade freely between themselves without paying any tax. Works of art, under the present Act, pay a tax of 10 per cent and every sale, whether wholesale or retail, is taxed."

"Art, like education and science, is a necessity to a well-ordered and civilized life, and instead of being taxed it should be encouraged. Our artists do not ask for governmental financial support or encouragement. All they ask is that art be not taxed."

"America today has the opportunity to acquire important art works from Europe, just as England had after the Napoleonic wars, an opportunity of which England then availed herself generously, to the enrichment of her collections. It was at that period that the great English public and private collections were largely formed."

"Italy realized those facts and put a ban upon the export of her fine works of art. France has put an export duty on her works, not with the idea of raising revenue, but to keep art in France. We, instead of encouraging and helping art, and encouraging our citizens to avail themselves of these opportunities for building up great private collections, which ultimately go to the public, by taxing art sales tend to kill interest in art and the possible acquisition of works of art."

"Art is the only commodity in the whole revenue bill where sales are taxed between retail and wholesale."

"The following example of how the art sales tax is applied is given in Regulation 48 of the Treasury Department:

"A picture is sold by a private owner to a dealer for \$10,000; the private owner must pay a tax of 10 per cent of \$10,000, or \$1,000. This picture is thereafter sold to another dealer for \$15,000; the first dealer must pay a tax of 10 per cent of \$15,000, or \$1,500. The second dealer in turn sells the picture to a third dealer for \$20,000; the second dealer must pay a tax of 10 per cent on \$20,000, or \$2,000. The third dealer sells the painting to a private collector for \$25,000; the third dealer must pay a tax of 10 per cent of \$25,000, or \$2,500. Lastly, the private owner sells it to another private owner for \$30,000; the former must pay a tax of 10 per cent of \$30,000, or \$3,000."

"Can any one conceive of such transactions taking place? Dealers frequently used to purchase works from each other at small advances, but the tax has almost killed the wholesale business, the result being that collectors who usually trade with their own dealers, do not see new things and their interest wanes and trade stagnates."

"Further, dealers frequently exchange pictures without any money passing, but these exchanges in the Treasury regulation are deemed sales. For example: If two dealers exchange two pictures worth \$1,000 each, they would each have to pay the government a tax of \$100. Is this equitable?"

"The dealers, as a result of things like this, are paying little, if any, income taxes, and cor-



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poration taxes and the luxury taxes are being largely reduced. The artistic growth of the country is being stunted, and the dealers will be slowly but surely put out of business if the tax is not taken off.

"The Treasury Department has officially stated that the total collections from art sales for the fiscal year ended June 30, 1920, amounted to \$1,543,133.58. The collections for the nine months' period of the present fiscal year ended March 31, 1921, the latest period for which the figures are available, were \$829,374.34, which shows a tremendous falling off, which is claimed by the dealers to be almost entirely due to the tax on art sales.

"Lastly and not least, the producer, who is the artist, is a great sufferer from the tax on art sales. The law specifies that sales of pictures belonging to the artist shall not be taxed, but the artist must sell his pictures through dealers who formerly purchased direct from the artist. This is no longer the case, as if a dealer does this, the picture becomes taxable when he resells it, and he would therefore have to ask a higher price. The artist now, before he can get any money, has to wait until he can either sell a picture himself or through the medium of a dealer."

**Louvre Gets Its First Van Gogh, as Bequest of Joseph Reinach**

PARIS.—M. Joseph Reinach, the famous French political writer, who died a few weeks ago and whose articles during the war, contributed to the *Figaro*, signed Polybe, were universally read and quoted, has left a number of very interesting pictures to the Louvre, among these the first Van Gogh, "Les Bords de la Seine," to enter that museum; a portrait of Berlioz, by Courbet; of Gambetta, by Bonnat, and of Alice Ozy, by Couture.

The legacy also comprises several busts: Mirabeau's, by Houdon; Tolstoi's, by Troubetzkoy; a "Liseuse," by Dalou; "Les Trois Souverains," by Carpeaux, and the charming "Amour qui passe," by Rodin.

A bust of Gambetta, whose great friend and admirer he was, by Falguière, has been left by M. Reinach to the library of the Chamber of Deputies, while a cast of the famous statesman's head goes to Carnavalet.

Besides these gifts, M. Reinach bestowed valuable manuscripts on the Bibliothèque Nationale. He was the brother of the two well-known archaeologists and writers on art, M. Théodore Reinach and M. Salomon Reinach.

**Colonel Clifton Acquires Works from the E. R. Bacon Collection**

BUFFALO.—Colonel Charles Clifton, president of the Buffalo Fine Art Academy, has acquired three notable old masters from the Edward R. Bacon collection—Romney's "Anne, Marchioness Montgomery," Lawrence's "Duke of Wellington" and Hoppner's "Lord Mulgrave." He has lent these works to the Albright Art Gallery, and they are now on exhibition along with the Bacon Collection.

**PARIS AGAIN STANDS IN NEED OF DEFENSE**

Latest Assault Is by Patriotic Sculptor, Bartholomé, Who "Demands" That His Statue Be Allowed to Mar View

PARIS.—The beauty of Paris would appear at first to be a subject that concerns Paris alone, but on second thought one realizes a wider interest. The title of "world's capital," so often conferred, is not mere flattery. The thought, the art and the idealism that radiate hence bestow upon it some claim to the distinction.

There are many Americans, it is certain, who love Paris more sincerely than do some Parisians, and the former will learn with much sorrow that one of the city's most beautiful views is about to be spoiled from no necessity of any kind.

There is no visitor with taste but has been surprised and disgusted to see the charming little garden in the Place du Carrousel, opposite the Louvre, turned into a dumping ground for statuary. And everyone feels that the Gambetta monument is an eyesore. But, far from removing them, more statuary is about to be planted here.

M. Bartholomé, president of the Société Nationale des Beaux Arts, has carved a statue, the artistic merits of which are not questioned, commemorating the heroism of Paris during the war, which he has demanded should be erected in front of the lovely Carrousel arch. There are far better sites in Paris, but it is here he wants to be.

Everyone is agreed that the position could not have been more unfortunately selected. There are, moreover, technical reasons why it is not suitable. The exquisite little triumphal arch designed by Percié is not placed in the court's axis and is not exactly opposite the Gambetta monument. At present this is not noticed, but when M. Bartholomé's statue stands between the two it will be emphasized.

Again, since it will be placed quite near the arch, it will obstruct the admirable outlook on the Champs Elysées.

Besides, M. Bartholomé's statue is more than six meters in height and, in addition to hiding the arch, puts its proportions, as it stands in the midst of the beautiful Tuileries gardens, completely out. Everyone is against this enterprise, but the crime is about to be committed none the less. And M. Bartholomé calls his statue "The Defense of Paris."

Rodin never demanded any site for his statues. For years none could be found for his "Victor Hugo." His "Bourgeois de Calais," one of his most splendid achievements, not to speak of his Balzac, remained in his studios, and even to-day his "Penseur" has become a "white elephant."

It is very sad to think that so eminent an artist as M. Bartholomé is so ready to sacrifice the beauty of Paris for the sake of furthering his own ends.

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## MODERNISTS INSANE, SAY THESE MEDICS

And Their Observations Are Printed  
Right Here So That Crazy Folk and  
Canny Folk May Know About It

Readers of THE AMERICAN ART NEWS are aware of the fact that a group of physicians at a meeting of the Philadelphia Art Alliance, during the exhibition of extremist art at the Pennsylvania Academy, publicly discussed the sanity of the exhibitors. Everybody, including modernists, will be interested in an account of this discussion written by Harvey M. Watts for the University of Pennsylvania's *Weekly Review*. That Mr. Watts is a bitter opponent of modernism can be seen from his article, but that does not take away from its news value, which is the only reason why it is here quoted.

"Dr. Charles W. Burr, long the associate, now the successor of the late S. Weir Mitchell. Dr. Francis X. Dercum, the alienist who was called into consultation over the breakdown of President Wilson; Dr. J. Madison Taylor, long a student of individuals given over to illusions and delusions, and Dr. W. B. Wadsworth, a well known pathologist, who studied the extremists in Paris as early as 1909, along with several other speakers, came out very

frankly as to what might be called the adolescent degradation of the fine arts revealed in the so-called 'expressions' on the walls of the Academy," writes Mr. Watts.

"Dr. Wadsworth spoke on 'Abnormality in Art,' and went into technical discussion of those who were defective in vision and were unable to see color and form clearly, of whom he noted in the exhibition six types. He also found, studying the pictures of the show as a clinician, that the works represented those 'ghastly lesions of the mind and body which usually land people in the hospitals and in the asylums,' but, sometimes, as he expressed it, permit them to 'walk around, feed themselves, avoid a commission in lunacy, and paint.'

"Dr. Burr's paper was on the 'Evils of False Art,' in which he found quite a little that is degenerate—that is, which creates, or is intended to create, unhealthy feelings of pleasure in the diseased onlooker, and which a healthy-souled artist would not have painted. Also, he found false pretense and fraud in some of these artists, who, not knowing real art, lacking the soul and the handicraft, have become 'quacks.'

"Dr. Burr pointed out some works that recalled Blake, but 'a drunken lustful Blake,' and he also noted, in speaking of the modernist critics who defend this art, that some of their literature 'is of little more use as an intellectual illuminant to guide the stumbling steps of the eager seeker for truth than the phosphorescence of the fish is to illuminate the world.'

"As for Dr. Dercum, discussing the pictures as a specialist in mental diseases, he said, after mentioning a number of extraordinary examples: 'I can only infer that, in a large degree, the pathological element enters into these paintings and drawings, both in the representation of colors and of the forms. I can not draw any other conclusions. I believe, also, that a certain number of the people who paint these curious pictures are merely shallow tricksters who try to achieve prominence by coming in on the wave and floating into the public eye, getting some sort of reputation which they could not get by legitimate hard work. I think there is no doubt about that. I think the main feature, however, is the disease of the color sense, and the disease of a great many other mental faculties.'

"It may be said that two other noted alienists of Philadelphia had also examined the pictures and in one case closely examined two of the exhibitors without their knowing that they were being studied by a psychiatrist. It is needless to say that these two specialists, Drs. Ludlum and Philips, agreed with their associates."

### Restaurant and Art Gallery Is Roosevelt Family Enterprise

New York experienced something unique this week when the "Argentine Branch" of the Double R Coffee Houses, which are conducted by members of the family of the late Theodore Roosevelt, opened at 726 Lexington avenue, as a combined restaurant and art gallery. Between sips of coffee and nibbles of South American pastry, the visitors can enjoy paintings by worthy and aspiring American artists. The opening exhibit was arranged by the Art Students' League under the guidance of John Sloan.

The original coffee house is located at 112 West Forty-fourth street. The president of the company is Monroe Douglas Robinson and the directors are his cousins, Kermit, Philip and Archibald Roosevelt, and Mrs. Richard Derby, formerly Ethel Roosevelt.

### Isaac Broome, Sculptor, Is 86

TRENTON, N. J.—Isaac Broome, sculptor and painter, the oldest surviving member of the Pennsylvania Academy of Fine Arts, has just celebrated his eighty-sixth birthday at his home here. He is still active, saying that he prefers "to wear out, rather than to rust out."

### Cincinnati Museum Gets Bequest

CINCINNATI.—The Cincinnati Art Museum will share with the University of Cincinnati, the Cincinnati College of Music and the city park department the \$2,000,000 estate left by Mrs. Eleanor C. U. Alms, widow of Frederick Alms, wealthy department store owner.

## Studio Gossip

The traveling exhibition of the Guild of American Painters, which is composed of fifteen artists—George Pearce Ennis, Oscar Julius, John Costigan, Eric Hudson, F. D. Roth, Frederick Detweller, Walter Farndon, H. Vance Swope, Bela Meyer, William Starkweather, Arthur Friedlander, Frank Hazel, Richard Kimbel, George Stengel and George Berg—has been shown in Elmira, N. Y., Indianapolis, Ind., Minneapolis and St. Paul. Next month it will go to the Gallery of Art, Muskegon, Mich., where it will remain as a summer show until September. The works will travel through the West and South next season.

Ossip Linde has rented his studio at Westport for two years and has gone to England with his family. He will paint there until the autumn of 1923.

At his studio in Lyme, Conn., Frank V. Du Mond is painting a mural decoration for the chapel of St. Marks-in-the-Bouwerie. It will reach all around the chapel and comprises a moonlight effect with figures.

Mr. John Gellatly, who recently presented one of Thomas W. Dewing's paintings to the Luxembourg Museum, Paris, through M. Benédité, has given George Gray Barnard's new head of Lincoln to the same museum.

George De Forest Brush, who vacated his Sherwood studio early in the winter, has got back his old studio at 7 McDougall alley, where he will work when he returns next autumn from his summer home, Dublin, N. H.

James P. Ryon had a busy winter painting portraits at his studio, 28 East Forty-ninth street. He sailed last week for Italy, where he will remain until October.

Barry Faulkner will be detained in his New York studio, 11 McDougall alley, during the greater part of the summer, completing a series of decorations on "Music" for the Eastmen Auditorium, Rochester, N. Y. His decorations will occupy one side of the auditorium, while Ezra Winter's will fill the other, each man's work complementing the other in general tone and subject. Four large murals by Mr. Faulkner, in which maps of the world are pictorially presented, with figures decorating the foregrounds, have just been placed in the new Cunard Building. The ceiling decorations were painted by Mr. Winter. Both artists are pupils of the American College at Rome, which has done so much for mural decoration in this country.

Mrs. Harry Payne Whitney, who has spent several months in Paris and London, holding successful exhibitions of her own work, returned to New York last week.

James Earl Fraser recently completed a life-sized marble relief portrait of the Rev. Dr. Lyman Locke, which will be placed in the church at Bristol, Conn., of which Dr. Locke was rector for many years. His statue of Alexander Hamilton for the Library Building at Washington, D. C., is about completed in plaster and will soon be cast in bronze. It is ten feet high. The ornamental base has been made by Harry Braun. Mr. Fraser is now at work on war monuments for Winnipeg and Montreal.

Laura Gardin Fraser spent the winter at her studio, 3 McDougall alley, modeling a life-sized nude figure of a man, inspired by E. A. Robinson's poem, "The Man Against the Sky." It is perhaps the most ambitious work ever attempted by a woman sculptor in this country and will require several months more to complete. Mrs. Fraser will leave New York this week for her summer home at Westport, Conn.

Edward A. Wilson, well-known illustrator, will spend the Summer season at Chatham, Cape Cod. He proposes to work on a series of wood cuts as Summer diversion.

John Marin will spend the Summer at Bar Harbor, Me., painting water colors.

Felice Waldo Howell will leave her Sherwood studio next week for Gloucester, Mass., where she will hold her summer school as usual.

Clark S. Marshall, Maryland landscapist, is now holding his thirteenth annual exhibition at the Peabody Galleries, Baltimore.

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## NEWS FROM GERMANY

A very good friend has gently chided THE AMERICAN ART NEWS because of the appearance in its columns of art news from Germany. "The people of this country are not interested in German art," he says, "and besides there is no such thing as art in Germany."

Whether or not there is any such thing as worthy art in Germany need not concern us, but every patriotic American should be intensely interested in the art news which this publication is obtaining from that country. Art just now means economics in Germany, and the United States has a lot to learn from the way in which our former foes are seeking to make art pay.

In last week's issue, THE AMERICAN ART NEWS correspondent in Munich wrote this deeply significant sentence: "Art, it is felt, must not be undervalued, even from an economic standpoint, for it brings high return without using up material."

Let America ponder on that. A whole essay is contained in that statement. Germany is alive to the commercial value of art. She knows that if she can produce a knife, a book, or a textile so beautiful that in the markets of the world it will bring two marks more than it would without that beauty, she is exactly two marks richer because of it, and that, too, without using up one particle of her material resources.

When the war was ended, Germany was the first nation to awake to the importance of art in industry. She did the unprecedented thing of turning over the galleries of the National Academy in Berlin to an exhibition of industrial art. This display, which was described in THE AMERICAN ART NEWS, was the first post-war art exhibition held in Germany.

In this week's issue our correspondent at Frankfurt tells of an exhibition of printing-craft, arranged especially to appeal to foreign buyers. Ask any American printing expert what the German art of printing means in the world's market.

For the first time in its history the United States has an industrial art movement. Certain far-sighted persons, like those in charge of the Art Center, Inc., in New York, are doing what they can to give this movement such an impetus that it will enrich the nation, both culturally and economically. The art news from Germany should convey to patriotic Americans a lesson in perspicacity.

## ART MAGAZINES COMBINE

Mr. Hamilton Easter Field, editor and publisher of *The Arts*, has acquired the *Touchstone Magazine*, and will merge it with the former publication. Mrs. Mary Fanton Roberts, editor and founder of the *Touchstone Magazine*, will remain on the staff as a regular contributor, but *The Arts* will preserve its present character and appearance.

The subscription of Mr. Field's combined publication will be three dollars a year, or thirty cents a copy. Ten numbers will be printed in

the year instead of seven, bearing these dates: October, November, December, January, February, March, April, May, June-July and August-September. The office of *The Arts* will be moved from the Eagle Building to the Ardsley Studios, No. 110 Columbia Heights, Brooklyn.

THE AMERICAN ART NEWS extends its congratulations to Mr. Field and wishes him a full measure of success. Both *The Arts* and *The Touchstone* have won for themselves a high place in the esteem of art lovers, and the consolidated publication is sure of its welcome.

## WHO?

The newspapers on the morning following Decoration Day carried the news of the simultaneous unveiling of three busts of George Washington in St. Paul's Cathedral, London, the Town Hall at Liverpool, and at Sulgrave Manor, the Washington ancestral home. Full details were given of the oratory and of President Harding's message to the English people. But not one newspaper told what sculptor made these three busts of Washington. Presumably this was considered to be a matter of no importance.

The same thing happened recently when a statue of Bolivar was unveiled in New York. The newspapers printed columns about the ceremony. President Harding was here and so were various South American diplomats. But nobody mentioned that an American woman, Sally James Farnham, was the author of this remarkable sculpture.

When art becomes of sufficient importance in this country that the people will demand to read about it in the newspapers, then, and not until then, will the makers of newspapers begin to look for "art angles" in the news. Until that time they will continue to make newspapers for those who are interested in prize fighting, prohibition, politics, divorce courts, etc.

For the benefit of readers of THE AMERICAN ART NEWS it may be stated that the busts of George Washington referred to are bronze copies of Houdon's famous statue.

## Paints Little Rock Pioneer for

## Arkansas History Commission

LITTLE ROCK, Ark.—Mrs. W. S. Holt has just completed a portrait of Major Isaac Watkins, one of Little Rock's most famous pioneers, which has been given by his descendants to the Arkansas History Commission, in whose gallery it has been placed. Major Watkins, who, after financial reverses in Kentucky, settled at Little Rock in 1821, was assassinated six years later. He built the first frame structure in Little Rock, which he used as an inn, and erected the first horse mill for the grinding of grain. Mrs. Holt was guided in painting the portrait by an old work from the hand of a Kentucky artist.

Mrs. Holt has restored and copied many old portraits at Little Rock and has painted several original ones. In the winter she held an exhibition of landscapes done last summer in New England, and will soon make another display of Arkansas subjects and dining-room decorations.

## Anatole France Thanks Modernist

## for Making Him Look That Way

PARIS.—The sensation over Van Dongen's portrait of Anatole France has gone the way of the sensation of Bib's caricature of Cécile Sorel. It has ended. The actress sued the artist, then dropped the action; but M. France has sent the following letter to the Gallo-Dutch modernist who depicted him with a face so elongated, dejected and jaded that nearly the whole country protested:

"My dear painter, dear neighbor, dear friend: A thousand thanks for your kind letter. I am grateful to you for having made me a portrait of wonderful color, good style, and great character. Yours,

"ANATOLE FRANCE."

And the bourgeois, born to be astonished, are wondering what sort of literary-artistic conspiracy has been formed, anyway.

## Maurice Braun Will Return East

## After 11 Years in California

Maurice Braun, who has won his reputation for painting sunny California landscapes, will return to New York after painting for eleven years in California.

Before leaving he held a farewell retrospective exhibit in San Diego, where twelve paintings were sold, one of his large mountain scenes being purchased by the San Diego Museum. In Los Angeles he held an auction at the Kanst Galleries, 116 works being sold and every one for a fair price. Just before closing his Point Loma studio, Mr. Braun completed a portrait of Mr. C. S. Barnes, of Bristol, Conn.

The artist will spend the summer painting in the mountains near Denver. He plans to catch the autumn coloring in the Ozarks and will reach New York by mid-winter.

## THAYER, FATHER OF CAMOUFLAGE, DEAD

Distinguished American Painter Was Discoverer of the Theory of Protective Coloration Among Animals

Abbott Handerson Thayer, well known American artist and the discoverer of camouflage, which was of such momentous use in the world war, died on May 29, at his home at Monadnock, N.H., at the age of seventy-one years. His ailment was pneumonia, but it is believed that his death can be traced to the weakened condition that followed exposures endured in England during the war, where he helped to develop the principles of camouflage in use by the Allies.

Although Mr. Thayer won great distinction as a painter, both of figures and landscapes, it is probable that posterity will accord to him greater renown for his work as a naturalist. It was his discovery of the laws of protective coloration in the animal kingdom, whereby birds and animals are rendered invisible to their enemies, that gave rise to the system of camouflage in military practice. As early as 1897 he contributed an article on "The Law Which Underlies Protective Coloration" to the annual report of the Smithsonian Institution; and in 1910 appeared the large book, from the hand of his son, Gerald H. Thayer, "Concealing Coloration in the Animal Kingdom," copies of which were avidly seized upon by military experts all over the world and whose expositions formed the basis of military camouflage.

Mr. Thayer found that "animals are painted by nature darkest on those parts which tend to be most lighted by the sky's light, and vice versa"; and the earth brown of the upper parts, bathed in sky-light, equals the skylight color of the belly, bathed in earth yellow and shadow.

Born in Boston on August 12, 1849, he became a pupil of Gérôme and Lehmann at the École des Beaux Arts, Paris. In 1879 he became a member of the Society of American Artists, of which he was president for two years, and in 1901 of the National Academy of Design. He was also a member of the Società delle Belle Arti Denominata de San Luca, Rome.

Among Mr. Thayer's paintings are: "Young Woman" and "Winter Sunrise on Monadnock," at the Metropolitan Museum of Art; "Caritas," at the Boston Museum; "Winged Figure," at Smith College; the mural decoration, "Florence Protecting the Arts," at Bowdoin College; "Portrait of a Lady," at the Cincinnati Museum; "Portrait of a Young Girl" and "Roses," at the Worcester Museum, and ten oil paintings in the National Gallery, Washington.

## Henry C. Frick Art Collection

## Is Appraised at \$13,210,209

The appraisal filed in the surrogate's office of the art collection of the late Henry C. Frick shows that its value has been fixed by the appraisers, Roland F. Knoedler and Sir Joseph Duveen, at \$13,210,209. This figure represents the value as of the date of Mr. Frick's death, December 2, 1919. The estimates are based on what the various items would have brought at that time, on a quick cash sale. The art market had reached its lowest state of depression at that time, and the collection, if sold now by untrammelled private treaty, would probably bring much more.

As an instance of this, the value of the famous Fragonard group, formerly in the J. Pierpont Morgan collection, for which Mr. Frick paid \$1,250,000, was placed at \$750,000. Velasquez's portrait of Philip IV of Spain, for which he paid \$400,000, was appraised at \$300,000, and Gainsborough's portrait of Anne Duncombe, for which he paid \$400,000, was valued at \$175,000.

The paintings on the first floor of the Frick mansion were appraised at \$7,070,000, and the rugs, furnishings and hangings on this floor at \$1,574,453. Other items were: Assorted art objects, \$613,700; bronzes, \$1,262,775; porcelains, \$926,300; Limoges enamels, \$684,550. The paintings on the second floor were valued at \$724,350 and the furnishings, \$105,088.

## Art Workers' Club Election

At the annual meeting of the Art Workers' Club, held at the club house, 224 West Fifty-eighth street, the following officers were elected: Miss Constance Curtis, president; Miss Georgiana Howland, first vice-president; Mrs. Francis Rogers, second vice-president; Mrs. Charles M. Confelt, secretary; Mrs. N. M. Picabia, assistant secretary to fill the place of Miss Martha W. Baxter, who is in California; Miss Grace Schuyler de Luze, treasurer. Many well-known artists attended. The advisory board is composed of Herbert Adams, Edwin H. Blashfield, George De Forest Brush, Frank V. Du Mond, Daniel Chester French, Luis Mora, John S. Sargent and Allen Tucker.

## Artists Will Wed in Paris

PARIS.—A romance of the studios has been crowned with the announcement of the engagement of two artists, Miss Elizabeth Stevens McCord, daughter of the distinguished American landscape painter, the late George H. McCord, to Mr. Lendall Pitts, formerly of Detroit. Both have been salon exhibitors.

## AURORA LEADS NATION IN ART PATRONAGE

Illinois Town, With 36,265 People, Has Model Art League and Buys 111 Paintings at Two Shows in Year

AURORA, Ill.—This seems to be the day of America's art awakening, and nearly every community has its art association which is inculcating a love for the beautiful in the people. But Aurora has the biggest art movement and the most successful art league, in proportion to its size, to be found in the whole United States. In fact, Aurora is so proud of itself and its art league, that it feels like challenging the whole world.

Out of two art exhibitions held in the last year, 111 paintings were sold, at prices ranging from \$25 to \$5,500. Aurora wants to know if New York or Philadelphia has done anything like that. And at the taking of the last census Uncle Sam was able to find only 36,265 souls in Aurora!

The Aurora Art League is only two years old. The first movement toward its formation took place at an exhibit given by Edward Holslag, of Chicago, at the public library in the spring of 1919. A meeting was held at that time, among those present being Mr. Holslag, James M. Cowan, J. F. Harral, R. H. Conklin, Albert M. Snook, the late Judge F. M. Annis, Mrs. Theodore Worcester, and representatives of the Aurora Woman's club and Parent-Teacher association.

A temporary organization was formed, Mrs. David Pierson presiding. Later a permanent organization was effected and incorporated under the name of the "Art League of Aurora," for the object of promoting and fostering the fine arts and crafts, and to create, stimulate and develop the art spirit in the community.

The first board of directors was as follows: James M. Cowan, Mrs. D. B. Pierson, Mrs. F. M. Annis, A. M. Snook, Dr. J. W. MacDonald, Larkin J. Mead, Mrs. S. D. Seamans, Mrs. Theodore Worcester, John Alexander, Beulah Tomblin Gilman, J. F. Harral, Mrs. Emma Alschuler, Mrs. Clarence Cromer, C. S. Kilbourne, and Mrs. Walter Frazier.

The following officers were elected: President, James M. Cowan; first vice-president, Mrs. D. B. Pierson; second vice-president, Larkin J. Mead; secretary, Beulah Tomblin Gilman; treasurer, J. F. Harral. The constitution and by-laws were drawn up by Theodore Worcester, attorney, who also presented the league with an official seal.

During 1920, two exhibits were held, the first in March, under the direction of Mr. Doran, of Thurber's galleries, Chicago. The opening night of this exhibit was preceded by a formal dinner at the Hotel Aurora, at which the artist, W. C. Emerson, was guest of honor. Mr. Emerson spoke later at the annual meeting of the league at the People's Church and the league was made the recipient of one of his pictures as a gift from the Emersonian Society of Chicago.

The second exhibit was held in October, at the Hotel Aurora, in charge of E. S. Barrie, of the Carson Pirie Scott galleries of Chicago, and was visited by approximately 9,000 persons. One hundred and forty canvases were shown at this exhibit, representing the works of leading American and European artists. Several prominent Chicago artists were present, including Mrs. Pauline Palmer, president of the Chicago Society of Artists, Charles H. Burkholder, secretary of the Art Institute, Chicago, and Ossip L. Linde, all of whom gave talks on the opening night. Other guests were Anna L. Lynch, Frederic M. Grant, Mr. and Mrs. Karl Buehr, and E. G. Drew, president of the Business Men's Art Club of Chicago.

Mr. Barrie presented one of his paintings to the league, and a portrait of Pauline Palmer, which was shown in the exhibit, was purchased.

To stimulate an interest in art among school children, all pupils of public and parochial schools were invited to attend each exhibit and several prizes were awarded for the best essays and posters.

The paintings which are in the possession of the league are being hung in the various schools until such time as there is a suitable building to contain them, it being the hope of the league to establish a gallery and school of art. Among the artists who have presented pictures are O. Farsky and Charles Hetherington.

The present membership of the league is 454. Life membership is granted to any member who contributes at one time the sum of \$100 or more. Active membership is \$1 and sustaining membership \$5.

## Youngstown, O.

At the Butler Art Institute there is a loan exhibition of paintings provided by collectors of Youngstown and vicinity. Of the 129 pictures catalogued, there is not one but what is a credit to the art appreciation of the owner—and to Youngstown. To Joseph G. Butler, Jr., who has been preaching the gospel of art in the city, the exhibit must indeed be gratifying. It is some of the fruit of his labors.

The display includes a Reynolds, lent by Jonathan Warner, and a landscape by Turner, from the same source. There is also a Corot, a Daubigny, a Rousseau, a Diaz and an Israels, and marshalled with them are works by Inness, Chase, Weir, Daingerfield, Sterner, Olinsky, Wyant, Crane, Moran, Hassam and DeHaven.



## X-RAY OF PIGMENTS AND OF PAINTINGS

Well Known Authority Gives Results  
of His Researches in Radiography  
With Comparative Effect on Paints

By MAXIMILIAN TOCH\*  
PART ONE

To the best of my knowledge, there has never been any work done on the comparative effect of the X-Ray on pigments, although there has been some work done on the radiography of paintings.

There seems to be a general impression that the pigments used by the old masters were so totally different from the pigments used at the present day, that it is very easy to differentiate between them. But nothing is further from the fact. The mineral pigments used to-day are superior in purity and grinding to those used by the ancients, although the same in composition, and we have photochemical methods, which are beyond peradventure, for determining the permanency of all pigments.

There is, however, one exception; which is, the vast number of lake colors that are used on account of their brilliancy. With the exception of madder lake and Harrison red, most of the aniline dyes are fugitive. All dyes are precipitated on a mineral base, such as alumina, barium sulphate or barium carbonate, and even these lakes are slightly opaque to the X-Ray.

Every pigment which I examined I am thoroughly familiar with. All of them are impervious to the X-Ray to some slight degree, depending entirely upon the thickness of the film and the molecular weight of the pigment itself.

For instance—I find that the lead pigments are most opaque; and yet, in Plate A-1, the Radiograph A is pure white lead, but is translucent where it has been thinned out. But the Radiograph J, which is red lead, is opaque where it is thick, but almost transparent where it is thin; and yet the original color application appears to be uniform in hiding power.

The pigments indicated on Plate A-1 are as follows:

- A—White Lead;
- B—Sublimed White Lead;
- C—Lithopone;
- D—Calcium Carbonate;
- E—40% Lead Sulphate—60% Zinc Oxide;
- F—Zinc Oxide;
- G—Strontium Chromate (so-called Ultramarine Yellow);
- H—Madder Lake, Light;
- I—Madder Lake, Dark;
- J—Red Lead;
- K—Orange Cadmium;
- L—Light Cadmium; and,
- M—Veronese Green (Chromium Hydroxide).

When I mention white lead, it should be understood that this is the trade name for flake white.

As I have radiographed several hundred pig-

\*Professor of Industrial Chemistry, Cooper Union; Fellow of the Royal Photographic Society; Fellow of the Chemical Society, of London; etc., etc.

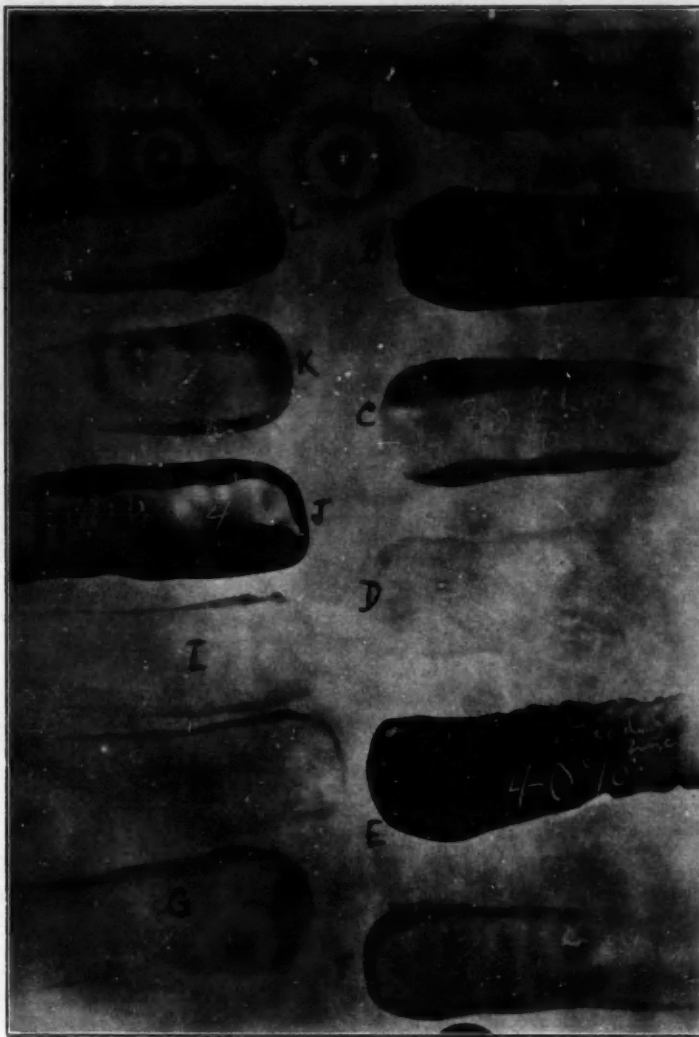


PLATE A-1—ABOVE

PLATE A-2—UPPER RIGHT

PLATE A-3—LOWER RIGHT



ments, I am positively able to state the following:

- (1) That all pigments are relatively opaque or transparent, depending entirely upon the thickness of the film and upon the molecular weight of the film;
- (2) That the heavy pigments, like lead, zinc and iron oxide, are more opaque than the lighter pigments, such as the lake colors and those containing clay, like the siennas and ochres;
- (3) That barium sulphate (blanc fixe, or permanent white), although it has very little hiding power, is not as opaque as either lead or zinc.

Professor F. K. Richtmyer, of Cornell University, in a recent article on "The Absorption of X-Rays by Various Media,"\* has established a formula for the absorption of X-Rays which

\* Journal of Radiology, March, 1921.

is based on the atomic weight of the heaviest element contained, and which bears out perfectly the results that I have obtained.

Plate A-2 is an orthochromatic photograph of an oil painting, and the light spots are places on the canvas where the painting has peeled. These light spots are bare and are not clearly discernible in the X-Ray. This is a painting on academy board, on which canvas has been pasted and Plate A-3 shows an X-Ray of this painting in which the warp and woof of the canvas are graphically portrayed; because this canvas, like all others, has been primed with a lead paint so thinly in the promontories that most of the lead pigment has been found in between the weave.

I therefore venture to predict that, as all canvases are more or less prepared in this man-

ner,\* the foreground and the outlines of the trees being very marked, beyond a doubt these were laid in with a heavy color like flake white, which had been tinted.

In my next paper I will show a number of radiographs of paintings, single, double and triple, and an additional number of radiographs of pigments, with further conclusions.

It is a great pleasure to acknowledge the courtesy shown me by Dr. R. B. Wilsey, of the Eastman Kodak Company Research Laboratory, whose advice, and interest in my work, enabled me to make very definite conclusions.

\*See Materials for Permanent Painting. This author. (D. Van Nostrand Company, New York, 1911, p. 53).

[The second article of Dr. Toch's series will appear next week]

## VONNOH DESCRIBES "SALMAGUNDI IDEA"

Tells How Club Has Done Its Part in  
Educating the Consumer of Art by  
Means of Auctions and Exhibitions

THE AMERICAN ART NEWS presents below an exposition of the Salmagundi Club's plan of interesting laymen in art—a plan which has been so successful that it has caused much comment among artists. It was written by Robert Vonnoh, chairman of the art committee of the League of New York Artists, in the form of a letter to Miss Leila Mechlin, secretary of the American Federation of Arts, who appealed to artists to suggest ways whereby the sale of art works could be stimulated.

The "Salmagundi Idea" goes to the very root of the thing. In order to find a market for the artists' product, a body of "consumers" must be created. The Salmagundi Club develops consumers. Mr. Vonnoh says:

"As far back as we have record there were schools and academies and apprenticeships of art. Always the cheerful work of creating producers has gone on. Today we have endless numbers of producers, but, alas! few consumers in the persons of amateurs and collectors. The artist, in consequence, has his studio full of works that go a-begging for a purchaser. It would seem, then, that we must have schools for the development of consumers as well as producers, to the end that the public may be taught how to appreciate works of art and how to acquire them in the most intelligent and advantageous manner.

"This is precisely what the Salmagundi Club is doing by means of its lay membership, its annual auction of paintings and its 'thumb box' exhibitions. The 'Salmagundi Idea' is worthy of emulation by art clubs and societies throughout the country. The club does in its way what the big auction houses, such as the American Art Galleries and the Anderson Art Galleries, have been doing on a bigger scale—and these concerns have been exceedingly effective agencies in educating the public in the appreciation and judgment of values in art.

"The present flourishing state of the Sal-

magundi Club is due in great measure to its auctions. After paying rent for forty-six years, the club has bought itself quite a palatial home in Fifth avenue, a good proportion of whose purchase price came from auction sales of pictures contributed by the artist members and bought by the lay members. It is one of the few clubs that have not had to raise dues on account of the war, and is now quite on 'Easy Street.'

"Salmagundi has held auction sales for several years. The last one netted \$14,441. Something over 200 studies, 12 by 16, averaged \$70 each, and ranged in price from \$10 and \$15 to as much as \$500 and \$600. The auction extended over three nights, and each night a different member presided over the auc-

tioner's gavel. Ladies were admitted with great success. One brought her husband, who was never before interested in art and never would buy a picture, and he bought six.

"It is just here that amateur collectors appear in the making. They meet each other, get acquainted, seek out the artist in the exhibitions, and later at the dealers' galleries and socially. They compare notes and get enthusiastic, and the result is the formation of a cultured class of amateur laymen, who crave æsthetic satisfaction and who ultimately become collectors, often of the best and choicest works of art.

"Then, of similar educational value are the 'thumb box exhibitions,' of which the Salmagundi Club, so far as I know, is the

originator. The club has established a vogue and its exhibition of sketches by artist members is anticipated each year by scores of amateurs. Each artist member is allowed to show four sketches, 90 square inches (or about 8 by 11) being the size limit. Nearly 100 are often sold, even in dull times, at an average price of \$60, the range being from \$10 and \$15 to \$200 and over. Many persons come from distant points to obtain these sketches. A wide range of choice is possible with 600 examples shown.

"Here again is an opportunity for the development of junior art patrons, who grow up to be amateurs and collectors. The 'thumb box exhibitions' afford an opportunity for a boy or girl actually to possess meritorious works at modest prices, thus stimulating a taste for art by the joy of possession.

"American art is coming into its own, and with it an art appreciation by the American people that is certain to result in a higher standard of taste and culture for the nation. Art clubs and art societies can do much to develop this appreciation by putting into practice the 'Salmagundi Idea.'

Work by Lascari and Gordon

Feature American Academy Show

ROME.—The opening of the annual exhibition of the American Academy in Rome was made a social occasion, being attended by the American ambassador and the entire embassy staff, besides Senator Ruffini, president of the Italo-American Association; Senor Zoccoletti, the prefect, and Mme. Barrère, wife of the French ambassador. The features of the display were a screen, "The Seven Days of Creation," by Salvatore Lascari; a portrait of Hilida Cristina, by the same artist, and a sculpture, "The Dawn of Man," by Bernard Gordon.

Water Colors Must Pass Jury

In the temporary and partial amalgamation of the New York Water Color Club and the American Water Color Society, which took place at a recent meeting, it was agreed by the latter to suspend the red ticket custom during the five years that the unity of the societies will be effective. Works of members must now be passed upon by juries of both societies.

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### BOSTON

Something unusual in the way of portraiture is being shown at the Vose Galleries, a group of six portraits, or, as the catalogue styles them "decorative character studies and personalities" by Wicczorek. The unusual feature is the mingling of nearly half a dozen mediums in a single portrait. He works on rough yellowish beaver board and uses in a most individual style pencil, water-color, pastel and crayon. His drawing is sound, with a leaning towards the decorative. He manages to obtain speaking and spirited likenesses. His chief concern is with the general effect, and it must be admitted that he succeeds. One is apt to overlook the methods used and the cleverness of the artist and note simply the result.

Of the six studies the one of Ruth St. Denis is perhaps the most alluring. It pictures this distinguished dancer in repose, clothed in a light pinkish gown, her head half turned away. The work seems carried further in this portrait than in the others and a more refined and satisfying result is achieved.

At the Children's Art Gallery, 36 Rutland street, Jessie Wilcox Smith's pictures are exhibited, among them her illustrations to Kingsley's "Water Babies."

At Grace Horne's Gallery, Gerald Cassidy's paintings are being shown another week. The sales have been good and the attendance unusually large.

The first showing in Boston of the work of Francois Gos is being made at the galleries of Doll & Richards. He is well known in Europe, having exhibited in England, Holland, Belgium and Switzerland. His medium is water-color and the scenes are of the mountains and scenery of Switzerland.

—Sidney Woodward.

### Cleveland

The Children's Museum at the Cleveland Museum of Art has received two very interesting additions. One is a group of miniature models, presented by Mrs. E. C. T. Miller, representing the development of prehistoric man. The models include the first cave artists, the Druids, at their rituals, the men who first attempted commercial intercourse, and other early progressives. Dwight Franklin of New York is the author. A second group, given by W. C. Talmadge, representing the home life and activities of a family of beavers has been rearranged against a background painted by Henry G. Keller.

The season's lecture course at the Museum closed with an illustrated lecture by Henry Turner Bailey on John Singleton Copley. At the close the Penton medal of excellence was presented to winners in the third annual exhibition of Cleveland artists and craftsmen, Director Whiting giving out the medals.

Frank L. Jirouch, painter and sculptor, received two scholarships, which will give him two years of European study.

Officers elected by the Cleveland Society of Artists for 1921-22 are: President, Louis Roemer; vice-president, Dr. W. H. Kinnicutt; secretary, Charles M. Lines; treasurer, Wilbur F. Oakes. —Jessie C. Glasier.

### Milwaukee

The permanent collection of the Milwaukee Art Institute has received a painting by Henry S. Eddy, "In From the Nets," as a gift from Mr. Samuel O. Buckner, president of the Institute. It is one of the most charming canvases in Mr. Eddy's exhibition. The Buckner Collection now comprises thirty-one pictures, carefully selected during a period of more than twenty years.

"In From the Nets" is a characteristic Provincetown wharf scene, vigorously handled, fine in composition and tone, and having an atmospheric quality of sunlight and mist. The Eddy exhibition will continue until June 17. —M. B. M.

### CHICAGO

The Polish exhibition at the Art Institute comprises work that seems to achieve all of the ends of the moderns without sacrifice of principles and resort to pose. Particularly is this true in the work of F. Pautsch, who is decorative, fanciful, original, capable of preserving a primitive view-point without recourse to affected crudities. The exhibition strikes a new note in a sincere way, while yet recalling an ancient and colorful past.

Viewing the Poster show at the Institute, one feels that all modern schools and present-day tendencies have simply been leading up to the requirements of the poster, which is the only form of art our civilization vitally depends upon for any essential function. Some of the British examples are especially clever, though the French have more feeling. The American offerings seem crisp but cold.

The "Friends of Art" comprise a group of public-spirited women. Their first exhibition opened Tuesday at the Edgewater Beach Hotel.

J. W. Young has just received from Felix Russman a moonrise canvas that is rich and subtle, poetic and mysterious, painted in tone and with a full palette and not dependent upon glazes for its effects.

Carson Pirie Scott & Co. have just acquired a fine Childe Hassam, one of his early New York street scenes of the type that collectors are beginning to prize as representing the most exquisite period of his art. A delightful Bruce Crane and a Murphy of first quality are also shown. The Pushman exhibit continues.

Carl Bohnen's portrait show at the Anderson Galleries is impressive. The oils all represent important commissions. The black and white character studies are immense, reflecting a mastery of medium and subject.

The exhibition of Spanish landscape at the O'Brien Galleries is rich in color and full of the charm of the land.

—Evelyn Marie Stuart.

### Indianapolis

The Indiana Artists' Club was recently entertained at the Greencastle home of Mrs. Louise E. Zaring. In addition to sunny Provincetown coast scenes, colorful California landscapes, figure compositions and portraits, Mrs. Zaring's work includes sculptural designs for the sun parlor and fish pool, executed in cement. The first in Indiana to do batik dyeing, her work has received recognition in Eastern handicraft exhibitions. Mrs. Zaring will paint at Gloucester this summer.

Twenty-eight pieces of Selridge pottery, made by pupils of Miss Roda Selleck, head of the Shortridge High School art department, are displayed in the Public Library.

Mrs. Clara L. Sorensen-Dieman, former Indiana sculptor and regular exhibitor with Hoosier artists, plans to enter the lecture field next fall with a series of illustrated lectures on sculpture that will include demonstrations of modeling. Lorado Taft urged her to lecture.

The annual exhibition of work by students in the Herron Art School is being held. School scholarships for the next year were awarded to Virginia True, of Indianapolis; Esther Jones, of Richmond, and Dorothy Eisenbach, of Lafayette.

Mrs. Janet Payne Bowles is exhibiting hand-wrought jewelry made by her pupils.

—Lucille E. Morehouse.

### Atlantic City Wants a Poster

ATLANTIC CITY, N.J.—The Atlantic City Pageant Committee is offering a \$100 cash prize for the most appropriate poster for the annual pageant. The contest will close at midnight, June 20. The poster must be 28 by 22 inches, is limited to four colors, two of which must be Atlantic City's official colors, light blue and white, and it must feature a figure of a bathing girl.

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## PARIS LETTER

May 23, 1921.

A new room in the Louvre, the Salle des Etats, has been opened by the President of the Republic—new in so far that it was closed during the war and that its hanging is new. It contains the more striking of the works representative of the French nineteenth century school, from Ingres and Delacroix to Manet, whose "Olympia" is here opposed to the "Odalisque" by Ingres. "L'Atelier de l'Artiste," by Courbet, bought in part by private subscription, is placed near his famous "Enterrement d'Ornans." Delacroix is very adequately shown, while by his hated rival, Ingres, we find the portrait of M. Bertin among others. The latter's disciple, Chassériau, is represented by the wonderful portrait of two sisters so perfectly reproduced in color in M. De Motte's portfolio of the Louvre's acquisitions since the war. With his "Arc en Ciel," Millet occupies the place he held before.

A painting by Marquet in Bernheim Jeune's collection of "Soixante Nus" contradicts the frequent temptation to deprecate the present in favour of the past. A magnificent piece of work, it serves also, by comparison with its neighbors, to show up certain made contemporary reputations. At this same show are two fine Gauguins, one of the Pont Aven, the other of the Tahiti period. Renoir is there in his earlier manner and in his last. By Corot there is a large, soft landscape with figures; by Toulouse-Lautrec, a small piece of paint like Limoges enamel; by Seurat, two minute and unfamiliar picturelets of great charm; by Cross, a fine work; by Cézanne, a laborious gauche "Leda"; by Derain, a form of expression we are not accustomed to from him; by Zandomenighi, some conscientious work, and by Modigliani exactly the opposite; by Matisse, one possible picture and one absurdity.

Mrs. Whitney's group, "The Spirit of the Red Cross," which finds a most appropriate setting at the Musée de l'Armée, is exhibited in its bronze version at the Salon des Artistes Français, while the clay model figured at her display in the Petit Galleries. The bronze of "Son Copain" is also at the Grand Palais, accompanied by "Aveuglé," in granite, a marble bust, and "La Chinoise," one of her very few feminine subjects, in clay.

Other American sculptures at the Salon are Katherine Fuller's medallion portrait of Edward L. Terry, Florence B. Kane's bust of Lloyd Hartshorne, Edward A. Minazzoli's bronze bust, Adam Pietz's bas-relief of Joseph Pennell, Edward Field Sanborn's five statuettes in bronze, and Mrs. Whitney Warren's clay statue, "The Cowboy." —M. C.

## Baltimore

The newly formed organization which calls itself "The Friends of Art of Baltimore" has just purchased its first canvas, "Suzanna and Her Sister," by Walter Ufer. This picture won a medal of the third class at Pittsburgh in 1920.

"The Friends of Art," organized about a year and a half ago, stand for the promotion of art in every form and for the purchase of modern pictures and sculpture. The following are its officers: Honorary president, Mrs. John Garrett; president, Dr. William S. Thayer; vice-president, Dr. J. Hall Pleasants; secretary, Miss A. D. Piper; treasurer, Miss Anne Graeme Turnbull; chairman of purchasing committee, Miss Alice Worthington Ball.

## KANSAS CITY, MO.

Oscar B. Jacobson, of the University of Oklahoma, lectured at the Kansas City Art Institute on "Art as a Vital Force," bringing home very forcefully the value of art to the average man.

The McPherson, Kansas, High School recently purchased one of the most important canvases painted by Birger Sandzén, called "Sunset," 60 inches high and 80 inches wide. The McPherson schools now own more than twenty good paintings, as well as a group of fine etchings and lithographs.

The annual Kansas City exhibition of the Taos Society of Artists is being held at the Hug & Sarachek Gallery. It comprises an interesting group by twelve painters, including Henri, Ufer, Higgins, Nordfelt, Sloan and Blumenschein.

Casts from the original model of Henry C. Hering's "Spirit of Industry," which form the two panels on the face of the new Federal Bank Building, will be presented to the Kansas City Art Institute and the Kansas City Public Library. Only two impressions were made. The panels show the figure of a woman in long Greek draperies, standing in the full light of the sun, a beehive, a sheaf of wheat and other emblems of industry in her upraised hands and at her feet.

The Kansas City Ceramic Club is holding its twenty-fifth annual exhibition at the Art Institute. The exhibition is unusually good, several of the painters showing much originality and talent.

Smalley's new galleries are showing paintings of the West by Birger Sandzén, Oscar Jacobson, Albert Krehbiel, Henry Varnum Poor, B. J. O. Nordfelt, Albert Olson and Maynard Dixon, as well as a group of rare prints by Rembrandt, Durer, Whistler and Zorn.

"The Flight," the latest work of the sculptor, Merrill Gage, representing the aspiration of man to fly, will be taken to Topeka and cast in bronze. It will be placed in the rooms of the Kansas State Historical Society, the gift of the Rotary Club, in honor of one of their members, Captain Phil Billard, who was killed while testing airplanes in France. —C. J. S.

## Toledo, Ohio

The Toledo Museum School of Design's annual exhibition of students' work occupied the main gallery and one of the smaller galleries the last week of May.

A six weeks' summer course will open on June 27. Instruction will be free, materials to be sold at cost to the students.

Dedication of a Norway maple tree on the Toledo Museum of Art grounds to the memory of Eugene Frankel, newspaper artist and charter member of the Toledo Artkian, who died overseas, took place on Memorial Day.

Alexis Jean Fournier, who conducted a successful exhibition and sale of his works at the Mohr Galleries this spring, will return to Toledo in the fall with another exhibit.

The summer exhibit at the Toledo Museum of Art, through June, July, and August, will consist of paintings by American artists. —Frank Sottek.

## Modernist Must Pay Alimony

PARIS.—Kees Van Dongen, modernist painter, has been sentenced by the courts of Paris to pay a maintenance allowance to his wife of one thousand francs per month.

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## SPARED KAISER AND BECAME SCULPTOR

Louisiana Lad Didn't "Shoot Up" Image  
He Made and It Leads Him to an  
Art Career in New York Studio

Child prodigy stories seem to be the order of the day in art as well as in "literature." Here is one with an element of "human interest" that makes it stand apart from the usual prodigy yarn.

Four years ago twelve-year-old Arthur G. Morgan, on his father's farm near Baton Rouge, La., felt his boy's heart throb with martial ardor. Like every other small boy on a farm he had his "target rifle" and dreamed of being a second Buffalo Bill.

Growing tired of shooting at common targets, he took some red clay and modelled an image of the Kaiser. He did such a good job that pride in art supplanted pride in marksmanship, and he refrained from "shooting up" the Kaiser as he had intended. Instead he took the lump of imperial clay "to the house," where it became the wonder and the pride of his admiring family.

A friend of Arthur's father called one day and was so struck by the aptness of Wilhelm's image that he advised that the boy be sent away to study art.

And now, after a lapse of four years, Arthur has just completed in New York an excellent bust of Dr. Simon Baruch. He is a studio pupil of Gutzon Borglum, who has much confidence in the sixteen-year-old lad's future.

## Birmingham Starts Movement To Obtain an Art Institute

BIRMINGHAM, ALA.—Agitation is under way for the erection of a big art institute and exhibition gallery in Birmingham, which has already seen its Music Study Club evolve into the Birmingham Orchestral Society and the Birmingham Symphony Orchestra. Now it is proposed to evolve the Little Art Gallery, in the Watts Building, into a big art institute.

The *Birmingham News*, writing of this movement, says that the present Little Gallery "is but a hint of the wonderful gallery that shall be owned by the City of Birmingham when the hearts and the minds and the imagination of our citizenship shall be fired with enthusiasm for the civic project.

"Today there are a few men and women in Greater Birmingham who talk about Birmingham's art gallery of tomorrow as if it were already come."

## CALENDAR OF CURRENT EXHIBITIONS

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings; reproductions of American furniture, antique objets d'art, to October 1.

Arlington Galleries, 272 Madison Ave.—Summer exhibition of paintings by American artists.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists; studies of landscapes and houses by Oscar Bluemner.

Brooklyn Museum, Eastern Parkway (Museum Station, Seventh Ave. subway).—Oil and miniature portraits by Thomas Sully, lent by Mrs. Mary Harris Sully; costumes and textiles from Eastern Europe, to June 3; English, French, Italian, German and American bookplates in the print department, to June 15.

Civic Club, 14 West 12th St.—All-Southern Exhibition, through June 10.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Dudensing Galleries, 46 West 44th St.—Summer exhibition of works by American and European artists. Hanfstaengl Galleries, 153 West 57th St.—Recent paintings by Nicola Luisi and John Ten Eyck, 3rd; also paintings by Lenbach, Stuck, Kaulbach, Harlinger, Kasparides and Alexander Koster.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.

Metropolitan Museum, Central Park, Fifth Ave. at 82nd St.—Exhibition of Impressionist and Post-Impressionist Paintings; exhibition of modern French prints and drawings, until September 15; 10 A.M. to 5 P.M.; Saturdays, until 6 P.M.; Sundays 1 P.M. to 6 P.M.

Montross Galleries, 550 Fifth Ave.—Group of American painters.

Powell Galleries, 117 West 57th St.—Exhibition of paintings and sculpture by twenty-two American artists, through June 5.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of pictures, to October 1.

Societe Anonyme, Inc., 19 East 47th St.—Last exhibition of the season, Modernist works by Villon, Duchamp, Katherine Dreier, Molzahn, Muche, Covert, Godewols, Arnold Toyn, Garvey and Henry Fitch Taylor, through June 15.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings, drawings and sculpture by young French artists.

## AUCTION RECORD

### The W. H. Cullimore Library

Anderson Galleries.—The library of William H. Cullimore of Baltimore, Md., with additions; May 23, 24, 25. Total, \$5,497.85 for 887 lots. A report of the sale on items fetching \$100 and more:

336—Writings of George Washington, edited by C. Worthington Chauncey Ford, 14 vols.; Charles Scribner's Sons ..... \$155  
372—Alexander Wilson's American Ornithology; 9 vols., first edition, 1808-14. Charles Scribner's Sons ..... 230

### Robert C. Wilkins Library

Anderson Galleries.—The botanical and genealogical library of the late Robert C. Wilkins, of Washington, D.C., together with the "Frank Forester" collection of Warren E. Freeman, of Boston, Mass.; May 31. Total, \$3,282.45 for 356 lots. A report of the sale on items fetching \$100 and over.

6—Journal of the Philadelphia College of Pharmacy (later, "The American Journal of Pharmacy.") Vols. 1-89 inclusive. Philadelphia, 1847-1917; B. Login & Son ..... \$125.00

51—Michael Bryan's "A Biographical and Critical Dictionary of Painters and Engravers, etc.," extra illustrated; G. H. Rigby ..... 127.00

227—New English Historical and Genealogical Register. Vols. 1-68. Boston, 1847-1914; W. H. Cowdery & Co. .... 280.00

35—New York Genealogical and Biographical Record. Vols. 1-45. New York, 1870-1914; The Cadmus Book Shop ..... 115.00

343—The "Frank Forester" Collection of Warren E. Freeman, of Boston, Mass. 145 vols. 1835-1919; Order ..... 400.00

## Paris Auctions

Galerie Georges Petit, Saturday, June 4.—Monsieur X—collection. Art objects and chiefly 18th C. furniture; fine old furniture; tapestries. Auctioneers: MM. Lair-Dubreuil and Henri Baudoin. Experts: MM. Paulme and Lasquin.

Galerie Georges Petit, Wednesday, June 8.—Comte de la Bédoyère collection. Important pictures, exceptional works by Hubert Robert and portraits having hung in Mme. Geoffrin's salons; drawings by Cochin, portraits of 18th C. celebrities. Auctioneer: Me. Henri-Baudoin. Expert: M. Féral.

Hotel Drouot, Salle 11, June 7, 8, and June 9.—Beurdeley collection. Sale of porcelains and old faïences; art objects, etc. Auctioneers: MM. Lair-Dubreuil and Henri Baudoin. Experts: MM. Mannheim.

Hotel Drouot, Salle 6, Friday, June 10.—Monsieur H—legacy. Sale of art objects, old paintings and pastels, chiefly 18th C. furniture and tapestries. Auctioneers: MM. Mannheim, Paulme and Lasquin.

Galerie Georges Petit, Saturday, June 11.—Sale of an important picture by Drouais; art objects and chiefly 18th C. furniture; furniture by Hache (of Grenoble); important tapestries. Auctioneer: Me. Henri Baudoin. Experts: MM. Féral, Mannheim, Paulme and Lasquin.

Galerie Georges Petit, Tuesday, June 14.—M. Emmanuel Bacher legacy. Old English masters; art objects and XVIIIth C. furniture; fine writing-desk by David Roentgen. Auctioneer: Me. Lair-Dubreuil. Experts: MM. Paulme and Lasquin.

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